STUDENTS' EVENING CONCERT,

SATURDAY EVENING, JUNE 9, 1877.

The Choir.

Conductor - - Mr. WALTER MACFARREN.

Miss Andrews, C.
„ Aylward
„ Bacon
„ Baxter
„ Barratt
„ Brand, K.
„ Bucknall
„ Braham
„ Boxell
„ Berry
„ Brown, E.
„ Bashford
„ Bennett
„ Butterworth
„ Clarke
„ Carrington
„ Crummack
„ Cobbe
„ Davies
„ Ducat
„ Evans, R.
„ Elwell
„ Elliott
„ Evans, L.
„ Elvey
„ Evans, N.
„ Featherby
„ Ferrabee
„ Goodwin, K.

Miss Geddes
„ Goode, J.
„ Garden
„ Goold
„ Gregory
„ Goodwin, M.
„ Hancock
„ Hardy
„ Hudson
„ Hazard
„ Harries
„ Heathcote
„ James, G.
„ James, E.
„ Jones
„ Killick
„ Kirk
„ Lawrence
„ Law
„ Lock
„ Lyons
„ Mackey
„ Orridge
„ Paice
„ Pittman
„ Palmer
„ Puzey
„ Pennell
„ Percivall

Miss Patterson, Ada
„ Patterson, Annie
„ Prescott
„ Reimar
„ Russell
„ Roby
„ Saunders
„ Shaboe
„ Searle
„ Shapley
„ Samuell
„ Stocker
„ Steel
„ Smith
„ Turner, E.
„ Thomas, E.
„ Thompson
Mrs. Turner
Miss Twyman
„ Vashon
„ Walker
Mrs. Ware
Miss Walmisley
„ Williams, M.
Mrs. Williams
Miss Wyeth
„ Webb, M. A.
„ White
„ Wilcocke.

Mr. Brereton
„ Boyd
„ Campbell
„ Crumpton
„ Curwen
„ Eyre
„ Ford
„ Frith
„ Foster
„ Gooch
„ Greenwood
„ Hatch
„ Hudson
„ Hutchinson

Mr. Hanson
„ Kennedy
„ Livings
„ Leigh
„ Ley
„ James
„ Jarratt
„ Jopp
„ Löhr
„ Mills
„ Morton
„ Partridge
„ Price
„ Phillips

Mr. Sauvage
„ Seligman
„ Smith
„ Sewell
„ Smith
„ Southgate
„ Taylor
„ Thorpe
„ Theiler
„ Tinney
„ Tower
„ Thorman

PROGRAM.

ANDANTE and ALLEGRETTO, from Quartet in D,
two Violins, Viola, and Violoncello - - MOZART.

(Composed for the King of Prussia.)

Mr. OLDAKER, Miss ADA BRAND, Mr. HILL, and
Mr. ELLIOTT.

NOCTURNE, in F minor (Op. 55), Pianoforte - CHOPIN.

Miss ANDREWS.

SONG. "WHAT SHALL I SEND TO THEE." C. K. SALAMAN.

Miss E. THOMAS.

What shall I send to thee, sweet,
Far away over the seas?
Hopes of my heart that can fleet
High on the wings of the breeze!
Wishes twin-born with my love,
Fruitful or bare though they be,
Still I will send them to prove
Friendship yet binds me to thee.
Long may the waves of the years,
Foamless and tranquil, and sweet,
Bear thee along, while the tears
Painless flow down at thy feet.

What shall I send to thee, sweet?
What shall I send to thee?
The span of thy life may it be
Calm as a sorrowless dream;
Thy spirit as pure and as free
As the light of a sun-born beam;
Would I could send to thee gifts
Rare as the aloe tree's flow'r,
Soar on the wind as it drifts,
And bring thee a star for a dow'r.
Splendour of earth or of Heaven,
All that thy soul could desire,
All would be willingly given,
With the flame of my own heart's fire.

ROMANCE, in G minor, and CAPRICCIO, in F (MS.),

Pianoforte - - - - - - - - TOBIAS MATTHAY.
(Student).

Mr. TOBIAS MATTHAY.

ARIA. "AVE MARIA." CHERUBINI.

Miss REIMAR.

Clarionet Obbligato, Miss FRANCES THOMAS.

Ave Maria! gratiâ plena, Dominus tecum, benedicta tu in mulieribus; et benedictus fructus ventris tui, Jesus. Sancta Maria, Mater Dei, ora pro nobis peccatoribus, nunc, et in hora mortis nostræ. Amen.

NOCTURNE, in F sharp major (Op. 15).
ETUDE, in F minor (No. 2, Book 3, Op. 25). } - CHOPIN.

LIED OHNE WORTE, in C (No. 4, Book 6).
MENDELSSOHN.

Pianoforte, Miss GOLDSBRO'.

PART-SONG (MS.) "IF THOU ART SLEEPING, MAIDEN."
ALICE BORTON.
(Student).

If thou art sleeping, maiden,
Awake! and ope thy door.
'Tis break of day, we must away,
O'er meadow, mount, and moor.

Wait not to find thy slippers,
But come with naked feet,
We shall have to pass o'er daisy grass,
And meadows wide and fleet.

VARIATIONS, on a Theme by Schumann (Op. 23), for Two Performers on the Pianoforte - - - - BRAHMS.

Miss MARGARET BUCKNALL and
Miss ALICE HEATHCOTE.

SONG (MS.) "IF LITTLE FLOWERS KNEW IT."

OLIVERIA PRESCOTT.
(Student).

Mr. SIDNEY TOWER.

Harp and Clarionet Accompaniment, Miss EDITH BRAND

and Miss FRANCES THOMAS.

If little flowers knew it,
The sorrow on my heart,
Their tears with mine would rue it,
And less would be the smart.

If nightingales could know it,
My trouble and my grief,
They would sing me, to undo it,
A musical relief.

The golden stars and tender,
If they could know my pain,
Would step from out their splendour
To bring me peace again.

They know it by no token—
One only knows—and she
Herself it is, has broken
And torn my heart for me.

HEINE.—*Translated by* LESTER.

FANTASIA, in C minor, Organ - - - - - BERENS.

Mr. H. R. ROSE.

CANTATA, for Female Voices, with Pianoforte Accompaniment - - - HENRY SMART.

The Words by FREDERICK E. WEATHERLY.

"THE FISHERMAIDENS."

(By desire. Second time of performance.)

ALICE - - Miss KATE BRAND.

ELSIE - - - Miss MARY DAVIES.

AGNES - Miss REIMAR,

SEA-MAIDENS - Miss ADA PATTERSON and Miss ORRIDGE.

PIANOFORTE, Mr. F. W. W. BAMPFYLDE.

No. 1. INTRODUCTION—INSTRUMENTAL—AND CHORUS.

Fishermaidens.

O gaily sings the grating keel
Adown the shelving yellow sands;
O gaily thus the foam we feel,
Strike freshly 'gainst our straining hands.
Yo ho! the bending mast is set;
The filling canvas upward flies,
We reck not though our tresses wet
Blow madly in our happy eyes.
Yo ho! Yo ho!

Then sail into the sunset, sail;
Push out! push out! across the foam.
Soon, soon our heaving nets shall trail,
Well filled for hungry souls at home.

Beside the fisher-cabin-fires
The mother croons her babe to sleep;
All day our brethren and our sires
Have struggled with the stormy deep;
The loving voices cry for food
From morning until twilight grey.
The toil is hard, but toil is good;
So let us help them while we may.
Yo ho! Yo ho!

Then sail into the sunset, sail;
Push out! push out! across the foam.
Soon, soon our heaving nets shall trail,
Well filled for hungry souls at home.

No. 2.—DUETTINO, *Alice and Agnes.*

With bending masts and full sails brown,
We pass the harbour bar;
Faint grows the fading fishing town,
The lighthouse glimmers far.
We leave the tossing buoy behind,
Each briny dragnet trails;
When, lo! drops down the traitor wind,
And idly flap the sails.

The foam's faint splash, the wind's soft sighs,
The sails that faintly stir;
The lapping nets, that fall and rise,
Are all the sounds we hear.
The sound is as the mellow tune
Of rippling woodland burn,
Sent singing through a summer noon,
'Mid leaf and flower and fern.

No. 3.—RECITATIVE, *Alice.*

Sing to us, Elsie, while we lie
Becalm'd beneath the tranced sky;
Sing to us the tale that you began,
That tale of little Lilian.

CHORUS.

So shall we fancy, while you sing,
We hear sea-maidens murmuring.

No. 4.—BALLAD, *Elsie.*

It was the little Lilian
Rowed out at eve to sea;
She look'd adown the waters wan,
And all alone was she.
Strange sounds were blown along the foam;
She heard, and dropt her oar.
She caught no more the lights from home,
The voices from the shore.
Behind the lighthouse sails the moon,
Behind the lighthouse hill;
And still the sweet mermaidens croon,
And Lilian hearkens still.

Next morn the sun lit on the land,
A fisher-lad came by,
And there upon the wet white sand
He saw a maiden lie.
The brine was in her tresses gold,
Salt tears were on her breast;
Her claspt white hands were stiff and cold,
Were frozen into rest.
The fisher-lad, he bent him low,
He kissed her sweet lips wan.
"The world is very lonely now!
Lost little Lilian."

CHORUS.

Lost little Lilian.

No. 5.—CHORAL SCENA, *Fishermaidens, Sea-Maidens.*

Fishermaidens.

Hark! hark! that mystic strain; again, and yet again!

Sea-Maidens.

Hey, lili, lo, o'er the sea we go.

Fishermaidens.

The moon uprises full and fair;
Behold! against the moonlight there,
A mystic barque with sails of gold,—
Nearer it comes,—behold! behold!

Sea-Maidens.

Summer sunshine, winter gale,
Round the merry world we sail;
Singing when the world is dark.

Fishermaidens.

Hark! sisters, hark!

Sea-Maidens.

Singing at night when the world is dumb.

Fishermaidens.

Nearer, nearer, lo! they come!

Sea-Maidens.

Hey lili, lo! lili, lo!

Fishermaidens.

They ply no oar,—

Sea-Maidens.

O'er the moonlit waves we go,—

Fishermaidens.

There blows no gale;
And yet so fast they sail.

Sea-Maidens.

Summer sunshine, winter gale,
Round the merry world we sail.
Let the golden hours go by;
What care we, who never die?
Life's eternal, all is ours;
Love and laughter, foam and flowers.

Fishermaidens.

They dash, they dash across our way,
Singing ever glad and gay;

Sea-Maidens.

Love and laughter, foam and flowers,
Life's eternal, all is ours.

CONTRALTO SOLO—*A Sea-Maiden.*

O weary labour! heavy strife!
O loveless toiling after bread;
Thus, thus ye wear away your life,
In cark and care till ye be dead.

CHORUS—*Sea-Maidens.*

Let the golden hours go by,
What care we, who never die?

SOLO.

O tender ones, unused to ply
And labour at the cruel oar;
Soon, soon ye shall creep home to die,
In some lone cabin on the shore.

CHORUS—*Sea-Maidens.*

Life's eternal, all is ours;
Love and laughter, foam and flowers.

Soon

And few have all your glad days been,
And hard and long your hours of care;
The land ye seek, the strange unseen,
What, if ye find it falsely fair?

RECIT.—*Alice.*

Hark! sisters, hark! those lulling cries,
Those wondrous magic melodies;
Sing, voices o'er the sea's green field,
I fain must listen, though I yield.

SOPRANO SOLO—*A Sea-Maiden.*

Follow me, follow down the sea waves,
Down to my hollow coral sea-caves,
There in life's blossom happy are we.

SOLO.

Come where each comer ne'er comes too soon,
Where one long summer has one long noon,
Summer that yearns not after fresh fires,
Summer that burns not, noon that ne'er tires.
Follow me, follow, down the sea-foam
Down to my hollow coral sea home,
There, lapt in laughter, never grown grey,
Through the hereafter live we for aye.

CHORUS—*Sea-Maidens.*

Morn, night, and noon-tide, happy are we,
Song-tide and tune-tide under the sea;
Follow, follow under the sea,
There in life's blossom happy are we.

No. 6.—TRIO, *Alice, Elsie, and Agnes.*

Elsie and Agnes. Sisters, lend no willing ears,
Drink not in that luring strain,
Mock not these our loving fears,
Woo not, woo not, death and pain.

Alice.

Sing, sweet voices of the main,
Nought to me are death and tears,
Sweet were death, with such a strain
Whisper'd soft in dying ears.

No. 7.—CHORUS OF FISHERMAIDENS.

CHORUS OF NUNS (*in the distance*).

Ave Mother, Queen of Heaven.

CHORUS—*Fishermaidens.*

Hark! softly blown along the list'ning air,
From yon grey chapel comes the sound of prayer;
O let our thoughts all guided thither be,
Heeding no more the voices of the sea.

Nuns and Fishermaidens.

Ave Mother, Queen of Heav'n,
Thou to whom sweet ward is given,
Over all, on land and sea,
Hear us, Mother, calling thee.
Ave Mother, Queen of Heav'n,
Thou to whom thy throne is given,
'Mid the stars that rule the night,
Hear us, Mother, Queen of light.
Ave, star of land and sea.
Hear us, Mother, calling thee.

No. 8.—CHORUS—*Fishermaidens.*

O joy! the fatal spell is past,
 Upsprings the full free wind,
The canvas strains the bending mast,
 The dark nets trail behind.
Away! Away!

SOLO—*Alice.*

Away! and let the winds blow strong,
 The bursting billows roar;
Forgotten is the siren song,
 We love our toil once more.

CHORUS.

Away! Away!

TRIO—*Alice, Elsie, and Agnes.*

No languid spell-bound dreamers now,
 But happy toilers we;
Away! the foam is at our prow.
 Away! across the sea.

CHORUS.

O joy! the fatal spell is past,
 Upsprings the full free wind,
The canvas strains the bending mast,
 The dark nets trail behind.
Away! Away!

No languid spell-bound dreamers now,
 But happy toilers we;
Away! the foam is at our prow.
 Away! across the sea!

F. E. WEATHERLY.

BARCAROLE, in G.
MAZURKA, in D minor. } Violin - - - SPOHR.

Miss JULIA DE NOLTE.
(Professors' Scholar.)

HYMN (MS.) "WHEN SHADES OF NIGHT AROUND US CLOSE."
EATON FANING.
(Student).

Organ, Pianoforte, Violin, and Trumpet, Accompaniment,
Mr. FORD, Mr. EATON FANING, Mr. OLDAKER,
(Sir John Goss Scholar.) AND
Mr. SOLOMON.

When shades of night around us close,
And weary limbs in sleep repose,
The faithful soul awake may be,
And longing sigh, O Lord, for Thee.

Thou true desire of nations, hear;
Thou Word of God, thou Saviour dear,
In pity heed our humble cries,
And bid, at length, the fallen rise.

O come, Redeemer, come and free
Thine own from guilt and misery,
The gates of Heaven again unfold,
Which Adam's sin had closed of old.

All praise, Eternal Son, to Thee,
Whose advent doth Thy people free;
Whom with the Father we adore,
And Holy Ghost for evermore. Amen.

AIR. "O DEL MIO [illegible] ARDOR." STRADELLA.

Mr. WELCH.

O del mio dolce ardor bramato oggetto,
L'aure che tu respiri, alfin respiro,
Ovunque il guardo io giro,
Le tue vaghe sembianze
Amore in me dipinge,
E il mio pensier si pinge
Le più liete speranze,
E nell' ardor che sì m'accende
Il core, cerco te, chiamo te
Gemo, e sospiro.

QUINTETTO. "DI SCRIVERMI OGNI GIORNO."

(*Cosi fan tutte.*) MOZART.

Miss SAIDIE SINGLETON, Miss CLARA SAMUELL,
Mr. JAMES SAUVAGE, Mr. THEILER, and Mr. LEY.

Fiordiligi. Di scrivermi ogni giorno, giurami, vita mia, si costante a me sol. Addio!

Dorabella. Due volte ancora tu scrivimi, se puoi. Serbati fido. Addio!

Ferrando. Si, certa, oh, cara! Addio!

Guglielmo. Non dubitar, mio bene. Addio!

Don Alfonso. Io crepo, se non rido.

Tutti. Mi si divide il cor, bell' idol mio. Addio!

ACCOMPANISTS,

Organ - Mr. H. R. ROSE.

Pianoforte - Miss ALICE HEATHCOTE,
Miss KATE STEEL, and Mr. HOOPER.

The next STUDENTS' ORCHESTRAL CONCERT will be in St. James's Hall, on Wednesday Evening, June 20th, at Eight o'Clock.

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4 AND 5, TENTERDEN STREET, HANOVER SQUARE.

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LUNN, H. C.
MACFARREN, Professor.
STEGGALL, C., Mus. D. Cantab.
SULLIVAN, A. S., Mus. D. Cantab.

SINGING.

BENSON, G.
COX, F. R.
FIORI, E.
GARCIA, MANUEL.
GILARDONI, P.
GOLBERG, P., Cav.
LATTER, R.
PINSUTI, C., Cav.
RANDEGGER, A.
REGALDI, H.
SMITH, MONTEM.
WALKER, F.
WALLWORTH, T. A.

PIANOFORTE.

BENEDICT, Sir JULIUS.
CUSINS, W. G.
EYERS, H. R.
HOLMES, W. H.
JEWSON, F. B.
KEMP, S.
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O'LEARY, A.
RICHARDS, BRINLEY.
THOMAS, HAROLD.
THOULESS, A. H.
WESTLAKE, F.
WINGHAM, T.
FITTON, WALTER (Assistant).

ORGAN.

STEGGALL, C., Mus. D.

HARP.

CHESHIRE, J.
LOCKWOOD, E.
THOMAS, JOHN.

VIOLIN.

AMOR, F.
HILL, H. WEIST.
RALPH, F.
SAINTON, PROSPER.

VIOLA.

BLAGROVE, R.

VIOLONCELLO

AYLWARD, W. H.
PETTIT, W.
PIATTI, A.

DOUBLE BASS.

HOWELL, J.
WHITE, A.

FLUTE.

SVENDSEN, O.

HAUTBOY.

HORTON, G.

CLARIONET.

LAZARUS, H.

BASSOON.

WAETZIG, J. G.

HORN.

HARPER, C.

TRUMPET & CORNET.

HARPER, T.

TROMBONE.

WINTERBOTTOM, W.

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GODFREY, D.

ELOCUTION.

LACY, WALTER.

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FRENCH LANGUAGE.

HARTOG, ALPHONSE.

GERMAN LANGUAGE.

WEIL, GOTTLIEB, Ph. D.

ENGLISH LANGUAGE.

WOOD, GEORGE D.

DEPORTMENT.

D'EGVILLE, LOUIS.

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WESTMORLAND SCHOLARSHIP.

FOUNDED 1861.

A Scholarship for Vocalists, called the "Westmorland Scholarship," as a memorial of the late Earl of Westmorland (the founder of the Royal Academy of Music), has been established, by subscription, and will be contended for annually in December.

It is open to Female candidates between the ages of eighteen and twenty-four years.

The amount of the Scholarship is Ten Pounds, which will be appropriated towards the cost of a year's instruction in the Academy.

Further Subscriptions towards the Fund of this Scholarship will be applied to the increase of its annual value.

Certificate of Birth must be produced.

TRUSTEES:

J. LAMBORN COCK, BRINLEY RICHARDS, and HENRY ROUGIER.

POTTER EXHIBITION.

FOUNDED 1860.

An Exhibition, called the "Potter Exhibition," has been founded, by subscription, as a Testimonial to the late CIPRIANI POTTER (Principal of the Institution from 1832 to 1859), which will be contended for annually in December. It is open to competition, by Female and Male Candidates, in alternate years, who shall be pupils of the Academy, and have studied not less than Two Years in the Institution.

The Amount of the Exhibition is Twelve Pounds, which will be appropriated towards the cost of a year's instruction in the Academy.

TRUSTEES:

G. A. MACFARREN, J. F. H. READ, and F. B. JEWSON.

STERNDALE BENNETT SCHOLARSHIP.

FOUNDED 1872.

A Scholarship, called the "Sterndale Bennett Scholarship," has been founded, by subscription, as a Testimonial to Sir William Sterndale Bennett (Principal of the Royal Academy of Music from 1866 to 1875), and will be contended for biennially in April.

The Scholarship is open for competition in any branch of Music, to Male Candidates, between the ages of fourteen and twenty-one years.

The Competitor must be a British born subject, and will have to pass an Examination in General Education, previously to entering the musical competition.

The subjects for Examination will comprise Orthography, English Grammar, Elementary Arithmetic, Rudiments of Geography and English History; and Candidates above 18, in any Foreign Language of their own choice.

The successful Candidate will be entitled to Two Years' free education in the Royal Academy of Music.

Certificate of Birth must be produced.

TRUSTEES:

F. R. COX, WALTER MACFARREN, and

PAREPA-ROSA SCHOLARSHIP.

FOUNDED by Mr. CARL ROSA, March, 1874, in Memory of his late Wife, Madame PAREPA-ROSA.

To be awarded by Competition to British born Female Vocalists, not being, nor ever having been, Students at the Royal Academy of Music, between the ages of eighteen and twenty-two years.

The successful Candidate to be entitled to Two Years' free Musical Education in the Royal Academy of Music.

The Competition to take place in the month of April, and the Scholarship to commence at the Easter Term of the Academy.

The names of intending Candidates to be sent to the Secretary not less than seven days before the Competition.

Certificate of Birth must be produced.

TRUSTEES:

G. A. MACFARREN, CHAS. E. SPARROW,
A. RANDEGGER, and J. H. EVANS.

SIR JOHN GOSS SCHOLARSHIP.

FOUNDED 1875.

A Scholarship, called the "Sir John Goss Scholarship," has been founded, by subscription, as a Testimonial to Sir John Goss, and will be awarded triennially by the Council of the College of Organists, in time for the term commencing in the immediately succeeding September.

The Scholarship is open for competition in any branch of music, to Male Candidates between the ages of fifteen and eighteen years, who shall have been members of cathedral choirs, and who will make the Organ a chief study.

The Scholarship is for Three Years, and amounts, at present, to about Fifteen Guineas, which, with any subsequent additional proceeds, will be appropriated towards the cost of each year's instruction in the Academy.

Certificate of Birth must be produced.

PROFESSORS' SCHOLARSHIP.

Two Scholarships have been established for the advancement of Orchestral Studies, by subscription of the Professors and their friends.

These Scholarships consist of two years' free education in the Academy, to Candidates between the ages of fourteen and twenty-one years, and are awarded to those adjudged the best player on the Violin, and the best player on any other orchestral instrument.

Certificate of Birth must be produced.

TRUSTEES:

G. A. MACFARREN and H. R. EYERS.

*** *In all these last Five Scholarships, the Scholar shall be examined at the end of the first year, when, if he or she give not satisfactory proof of progress, he or she shall forfeit the Scholarship, and another Scholar shall be elected for the remainder of the period.*

BALFE SCHOLARSHIP.

A Scholarship has been endowed from the proceeds of the Balfe Memorial Festival, in July, 1876, in Memory of Michael William Balfe.

The Scholarship is open for competition to Male Candidates, for Composition, between the ages of fourteen and twenty-one.

The Competitor must be a British born subject, and will have to pass an Examination in General Education previously to entering the Musical Competition.

The subjects for Examination will be the same as for the Sterndale Bennett Scholarship.

The successful Candidate will be entitled to one year's Free Education in the Royal Academy of Music.

Certificate of Birth must be produced.

TRUSTEES:

MANUEL GARCIA, WALTER MACFARREN, and THE PRINCIPAL.

MEMORIAL PRIZES.

THE STERNDALE BENNETT PRIZE.

A Purse of Ten Guineas will be competed for annually in July, by Female Pianists who shall have been studying in the Academy, without intermission, for the six consecutive preceding terms, and it will be awarded to the one who may best play a composition by Sir Sterndale Bennett, to be chosen by the Committee, and announced two months previous to the competition.

THE PAREPA-ROSA PRIZE.

A Gold Medal, bearing a portrait of Euphrosyne Parepa-Rosa, will be competed for annually, in July, by Soprano, Tenor, Contralto, and Bass singers, in alternate years, who shall have been studying in the Academy throughout the last three consecutive terms, and will be awarded to the one who may best sing the pieces selected by the Committee, the names of which will be announced two months before the competition.

THE LUCAS PRIZE.

A Silver Medal, from a design by T. Woolner, R.A. will be competed for annually, in July, by Composers who shall have been studying in the Academy throughout the three consecutive preceding terms, and it will be awarded to the one who shall compose the best work of which the subject shall be named by the Committee two months before the date of competition.

TRUSTEES:

J. L. Cock, H. R. Eyers, and Stanley Lucas.

THE LLEWELYN THOMAS PRIZE.

The Gift of Dr. LLEWELYN THOMAS.

A Gold Medal for Declamatory English Singing, to be awarded at Easter to the Female Candidate, Soprano or Contralto, who shall be judged to sing best the pieces for the respective voices, chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding terms.

THE CHRISTINE NILSSON PRIZES.

The Gift of Madame CHRISTINE NILSSON.

First Prize, Twenty Guineas. Second Prize, Ten Guineas.

Will be competed for in July, by Female Vocalists, Sopranos and Contraltos in alternate years, who shall have been studying in the Academy throughout the the last three consecutive Terms, and will be awarded to the Candidates who may be judged best and next best. An Air of Handel, with Recitative, and an English Ballad (to be chosen by the Committee) for the respective voices, the names of which will be announced two months before the Competition.

CERTIFICATES OF MERIT, SILVER MEDALS, AND BRONZE MEDALS, will be awarded at the Annual July Examinations, to the most deserving pupils who have been studying throughout the three consecutive preceding terms.

Applications for the admission of Students to be made to the Secretary, at the Academy, of whom all particulars may be obtained, and by whom Subscribers' names—either to the funds of the Academy, or to those of the Westmorland or Sir John Goss Scholarships—will be received.

Office Hours, 10 to 4; Saturdays, 10 to 2.

JOHN GILL,

Secretary.

ROYAL ACADEMY OF MUSIC,

4 and 5, TENTERDEN STREET, HANOVER SQUARE.

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